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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART SEASON'S REVIVAL

As we predicted last week, the unexpected success, on the whole, of the art auction thus far of the season—that of the Hearn collections, and especially its proof of the phenomenal rise in values of modern American landscapes, has brought life and hope to an art season which, while marked by unusual activity in the matter of exhibitions, has not until now been one of financial activity or good business.

Ever since the sale the dealers' galleries and studios, not only in New York, but throughout the country, have been well patronized and the psychological effect of the sale, which we noted last week, in turning the thoughts and attention of the art-loving and buying public again to the subject of art has been most noticeable.

This result has also proven that large and important art auction sales are, especially in a dull season, more beneficial than hurtful to the art trade. Now comes the announcement that the Bardini sale of early and Renaissance art objects postponed from last December, and which might not have been held at all this season, had it not been for the Hearn sale success, will take place in early April. This will give another filip to the then waning season, which, as it now looks, may end as happily as it opened gloomily.

THAT PENNELL CASE

(From a Special Correspondent)

Phila., Mar. 7, 1918.—Many tales have been told aient the Pennell Art Club shindy. Here follows another, vouched for by a friend of the officers involved. Capt. Peter Latham, connected with the British recruiting forces in this city, was dining with another British officer at the club, and with their dinner had a bottle of light wine. Mr. Pennell was seated at a table not ten feet away, and, in tones which designedly carried, in the well-known Pennell manner, commented on the impropriety of serving liquor to British soldiers when it was denied to the men in the national service. The British officers made no reply nor sign of hearing, but, when their dinner was finished, reported the affair to the house committee, which is a good reason why those gentlemen, in defence of club guests, and particularly war guests from a sister nation at arms, refused the name of their informant to either Mr. Pennell or Mr. Burns. Mr. Pennell was given an opportunity to withdraw his remarks. Had he done so the incident would have been closed and never reached the public. He preferred, however, to maintain his attitude of intemperate criticism—and the rest is history.

However just in the main the artist's strictures may be regarding the serving of liquor to men in one kind of uniform and not to men in another, it is most unfortunate that the brilliant, wilful, highly strung Pennell could not have seen that the case involved club decencies and the proprieties usually observed by gentlemen, and so escaped the rapids.

S W.

[It has been so difficult to get at the basic facts in the recent unfortunate and regrettable incident, which has resulted in Mr. Pennell's leaving the Phila. Art Club and losing the degree of LL.D. from the University of Pa., that we are pleased to receive and publish the above letter, which would appear to be the first truthful story of the affair—from an occasional correspondent in Phila. He is a man of mature years and sane and judicious temperament, and who is not so timorous as to lese majesté in the American art world, as are most of his fellow art writers.—Ed.]

At the Winter Academy exhibition some 900 canvases were rejected, but for the coming Spring exhibition, to open March 13 only 900 exhibits were received all told. The present jury and hanging committee are puzzled at this situation and would be grateful to anyone who can explain it.

CORRESPONDENCE

Not "Abracadabra" but Blind Relief Fund
Editor, AMERICAN ART NEWS.

Dear Sir,

Had someone informed us without further explanation that "E. G. W." had written in the "A. A. N." a facetious communication in the nature of a query reflecting on this society, we should have been as greatly mystified as you appear to have been by the initials A-B-F-B in the letter from "E. G. W." appearing in your issue of Feb. 9th under the caption "Sounds Like 'Abracadabra.'" Your correspondent neglected to inform you that the A. B. F. B., which, according to a letterhead has for its patrons "lords and dukes" and some of "the American nobility," is an abbreviation of the American-British-French-Belgian Permanent Blind Relief War Fund, whose headquarters are at 590 Fifth Ave., N. Y. At that, the A. B. F. B. by its initials is well known throughout the U. S., uncountable columns concerning its beneficent activities having been generously published in the newspapers of N. Y. and every other city in the country during two and a half years.

It was suggested early last summer that helping the blind soldiers was an endeavor that would have a peculiar appeal to artists to whom sight is, of course, their most precious possession. The appeal was sent out addressed to all those whose names appeared in the American Art Annual. It was thought that a few dozen pictures might be received and that a little exhibition could be held at which these pictures could be disposed of to the best advantage. The appeal later was also sent to a small list of art collectors and art dealers.

The response has overwhelmed us. Hundreds of pictures and other works of art have been coming in, some even from far-away France, England and Honolulu, and it has not been possible, under these circumstances, to fix a definite date for holding the exhibition and sale. Moreover, the problem of securing, at a suitable time, a place with wall space adequate to display the pictures is a formidable one; especially as we hope to have it put at the Fund's disposal gratis by some big-hearted man or firm.

As soon as this problem has been solved every donor in New York (for convenience) will be invited to join a committee of art "experts" to advise with us as to the best way to safeguard the interests of the artist contributors, while ensuring the utmost benefit to the blind soldiers. Through the medium of a personal communication, every contributor will be informed of the decision arrived at and the option will be most cheerfully given of withdrawing the picture or object if the plans do not meet with his or her approval, or of placing an upset price on the donation, below which it will not be disposed of.

Regarding the contributions received, some of them were accompanied by beautiful sentiments which we hope to publish in the catalog of the exhibition. Some were made in circumstances that were pathetic, even pitiable, in the extreme; but these, needless to say, will remain as inviolate as the confidences of the confessional. A few sent money in lieu of pictures. Each and all of the letters that have reached us have attested the magnificent spirit of our American artists, their great love for France, their profound pity for the victims of patriotism and of duty we are doing our utmost to help in their awful extremity, and their eagerness to do their bit.

Yours truly,

American-British-French-Belgian
Permanent Blind Relief War Fund

Per John W. Harding.

New York, Mar. 7, 1918.

[We regret that through lack of detailed information in our Indiana correspondent's letter, published in our issue of Feb. 9 last, we unwittingly placed over said letter the misleading headline to which Mr. Harding above alludes and thus innocently conveyed an unjust impression regarding a most worthy cause—one in which we are ourselves interested and to whose fund we have ourselves contributed a picture.—Ed.]

Sea Cave at Museum

The Agassiz Pool on the Nahant (Mass.) rocks has been virtually brought to N. Y., for in the Darwin Hall of the Museum of Natural History a reproduction of the "Agassiz Cave" has been constructed, showing rock archway, barnacles, mussels, seaweed and all, and below a section of the pool with its colonies of many-colored starfishes and sea anemones and its gorgeous growths of seaweeds.

OBITUARY

Robert Carter

Robert Carter, the cartoonist, died Feb. 27 last in the Samaritan Hospital at Phila., of arteriosclerosis. Mr. Carter had been for some time in Phila. as a member of the staff of the Phila. "Press." Mr. Carter was born in 1873. He is survived by two children.

The Carter cartoons achieved fame not only throughout this country, but abroad, where they were copied, for the serious treatment that he gave important subjects. He had done some good work on the Chicago "Inter-Ocean" prior to twenty years ago, when he came East. For three years, 1913 to 1916, he was a member of the staff of the "Evening Sun."

The Late Edouard Chavannes

Editor, AMERICAN ART NEWS.

Dear Sir,

With deep regret I write to inform you that I have just learned that the well known sinologue and archæologist, Edouard Chavannes, member of the Institute of France, passed away in Paris Jan. 28 last.

For three or four months he had been ailing, was obliged to give up his lectures in the College of France, and was transferred to a private hospital a week previous to his death.

Students of Oriental art will sorrow to hear of M. Chavannes' death, which is a blow to the interests of Chinese art. I desire to pay my tribute to this respected and able scholar and epigraphist of Chinese historical monuments.

Yours truly,

New York, Mar. 5, 1918. C. T. Loo.

ART BOOK REVIEW

THE LIFE, ART AND LETTERS OF GEORGE INNESS.
By George Inness, Jr., with an introduction by Elliott Daingerfield. The Century Co., New York.

A most entertaining work is this intimate one concerning the great American landscape painter, by a man who certainly should have known George Inness very well—his own son.

An artist himself, the author reveals in every page of this anecdotal volume a spirit of reverential filial enthusiasm, tempered with an artistic understanding which makes the work sympathetically appreciative and informing. Designating his distinguished parent as "Pop," the writer traces the paternal wanderings, from the first studio, set up under the patronage of the auctioneer, Ogden Haggerty, through the European trips, to the sojourns in Medfield, Mass., the struggles in N. Y. and the home in Montclair, N. J., to the dramatic death at Bridge-of-Allan, Scotland, in 1894.

Born near Newburgh, N. Y., in 1825, Inness began early to assert a desire to paint, much against the will of his father, who finally, in an effort to suppress the genius, "set up" the recalcitrant one in a grocery shop in Newark. But Haggerty found the genius out, bought one of his pictures, and made a trip to Italy possible. Europe opened the painter's eyes and a second trip, to Paris, confirmed him in the landscape direction under the inspiration of the men of Barbizon—Corot, Daubigny and Rousseau.

On his return to America he immediately began to assert his powerfully simple style, and in the Medfield pastures he found beautiful motives. Rejected by the Civil War service examiners, the painter did his bit by making speeches and borrowing money to help fit out the boys at the front, striving heroically the while to make ends meet for his little family. Most touching is the story of the painter's devotion to his wife during the days of sacrifice and poverty, and most diverting the tales of studio days in the old Booth Theatre on Sixth Ave., where the painter's extraordinary methods, his wild, frenzied bursts of energy in "laying in" his drastic repaintings and his orgies of "wiping out" are graphically described.

Then the record of his running-fire of talk as he worked, his digs at the dealers, his ardent words in defense of his friends and the stories of his naive penchant for painting on other men's pictures in their own studios and under their very noses, Wyant's particularly, are most enjoyable.

The letters written by George Inness and published in this volume show that on occasion he could wield a powerful pen, as when in a note to the N. Y. "Herald" in '89 he defended his friend Thomas B. Clarke against the charge that this generous patron and collector had influenced him (Inness) not to exhibit at the Paris Exposition. He could be quite eloquent also in his denunciations, as in those of Claude Monet and the other Impressionists, with whose works he had little sympathy. The volume is well illustrated with reproductions of a number of celebrated canvases, and some of such comparative rarity as the "Niagara Falls," the "Etretat" and the "Shower on the Delaware River." Mr. Daingerfield's introduction is technical, and is in sharp contrast to the spirit of the main text, but is no less appreciative for that reason.

James Britton.